

ANTON
BRUCKNER

(Born at Ansfelden, in Upper Austria, September 4, 1824;
died at Vienna, October 11, 1896)

BOOTH THE ADMIRERS of Bruckner and those that dislike his music lay stress on the fact that he was born a peasant and was essentially a peasant to the day of his death, although the Rector Magnificus of the University of Vienna bowed before him when he presented him with the honorary degree of doctor. The detractors find in Bruckner's peasantry his salient faults. The former say that by reason of the simplicity and purity of his character Bruckner was as Paul caught up in the body or out of the body, they cannot tell, to the third heaven, caught up into paradise where he heard unspeakable words, which it was not lawful for him to utter, but it was allowed him to hint at them in music. The latter insist that his peasant naïveté is revealed in his interminable chatter, in his vague wanderings, in his lack of continuity and cohesion in the expression of thought.

The wretched game of politics is still played with Bruckner. Because he worshipped Wagner and because Brahms, or rather Hanslick—who was to Brahms both elephantier and thurifer—was opposed to Wagner, the Wagnerites therefore pitted Bruckner against Brahms and proclaimed the former the great successor to Beethoven in the field of absolute music. As a matter of fact, Brahms was neither bitterly hostile toward Wagner nor did he sneer at Bruckner. There was room for both Brahms and Bruckner

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—except in Vienna and except in the shaggy breasts of Wagnerites. Hanslick is dead, “the executioner of Bruckner,” as William Ritter characterizes him, “the man who derided all the true glories of the music of his time for Brahms’ sole benefit”; but Hanslick in his lifetime did not kill Bruckner, who had friendly audiences in Vienna before his death, whose fame has steadily grown.

In order to appreciate fully and yet with discrimination the indisputable talent, the irregular, uncontrolled genius of Bruckner, it is not necessary to inquire curiously into Bruckner’s humble origins, or into the character of his father and mother. It was the theory of Sainte-Beuve that the superior man is found, at least in part, in his parents, and especially in his mother; but I doubt in this instance whether an intimate acquaintance with Therese, the daughter of the innkeeper and administrator Ferdinand Helm, at Neuzeng, would explain the inconsistencies and contradictions in her son’s music. She was no doubt a strong, lusty woman, and she bore her husband a dozen children. As for Bruckner being a peasant, poor, now rude in behavior and speech, and now almost cringing in his desire to be courteous, shabbily educated, very few of the greatest composers have been born in rooms of purple hangings, very few have been distinguished for the elegance of their manners or the depth and breadth of their general learning.

The wonder is that Bruckner, the long-ignored, poor, humble school teacher, grotesque in appearance, a peasant in speech and action, should have had apocalyptic visions and spoken musically with the tongues of angels.

SYMPHONY NO. 7, IN E MAJOR

- I. *Allegro moderato*
- II. *Adagio: sehr feierlich und langsam*
- III. *Scherzo: allegro. Trio: etwas langsamer*
- IV. *Finale: bewegt, doch nicht schnell*

THIS CERTAINLY is a gigantic work, abounding in lofty and noble pages, abounding also in trivialities, tiresome repetitions, and fussy and insignificant details. As in the other symphonies of Bruckner that we have heard, there is a lack of continuity in each movement; there are impressive preparations that lead to nothing: "In the name of the Prophet—Figs!" The composer had little sense of structure. To use Disraeli's phrase, he was intoxicated with his own verbosity. His taste in ornamentation was more than doubtful. He could crown a noble façade with gingerbread work; he would plan an extension of cheap stucco to a pure temple of marble.

And yet in the Seventh symphony there are pages that come closer to Beethoven at his greatest than we find in the symphonies of other composers. There are grand thoughts expressed in a masterly manner in Franck's symphony and in the symphony in B flat by Vincent d'Indy; the introduction to the *finale* of Brahms' First symphony has elemental grandeur and spiritual intensity; but Bruckner's spirit in the *adagio* and in the main body of the *scherzo* of the Seventh symphony is nearer akin to that of Beethoven.



Bruckner's Symphony in E major was composed in the time between September, 1881, and September, 1883. The first movement was completed December 29, 1882; the third, October 16, 1882; the fourth, September 5, 1883. The symphony is dedicated "To His Majesty the King, Ludwig II of Bavaria, in deepest reverence," and was published in 1885.

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The statement is often made that the *adagio* was composed as funeral music in memory of Richard Wagner. As a matter of fact, this *adagio* was completed in October, 1882. Wagner died February 13, 1883.

The singular statement has been made that a premonition of Wagner's death inspired Bruckner to compose a dirge—this *adagio*. Bruckner, who had what the Germans call "peasant cunning," may have agreed to this in the presence of those who were thus affected by the thought, but he himself knew, as will be seen by his letters to Felix Mottl in 1885 concerning the first performance at Carlsruhe, that the movement had not in all respects the character of a dirge. Indeed, he pointed out the measures of the funeral music: "At X in the *adagio* (Funeral music for tubas and horns)" etc.; also, "Please take a very slow and solemn tempo. At the close, in the Dirge (In memory of the death of the Master), think of our Ideal! . . . Kindly do not forget the *fff* at the end of the Dirge."

Bruckner wrote to Mottl in a letter published February 10, 1900: "At one time I came home and was very sad; I thought to myself, it is impossible that the Master can live for a long time, and then the *adagio* in C sharp minor came into my head."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, four Wagner tubas, bass tuba, kettledrums, triangle, cymbals, strings.

I. *Allegro moderato*, E major, 2-2. The first theme is announced by horn and violoncellos against the violins, tremolo, and clarinets, violas, and violoncellos add a subsidiary theme. The chief theme appears in a richer orchestral dress. There is a *crescendo* based on the subsidiary theme, and the whole orchestra enters, but there is quickly a *diminuendo*, and the mood becomes more nervous, more uncertain. The second theme, one of complaint, is given to oboe and clarinet, with horns and trumpet in the accompaniment. This theme with its peculiar instrumentation and its changing tonality is in marked opposition to the first. This second chief theme is developed at length. (The first assumes greater importance later.) In this development there are evidences in the manner of leading the voices of Bruckner's partiality for the organ. The mood becomes more restful, although the theme of complaint is not silent, but soon appears, inverted, in the violins. It may here be said that Bruckner delighted in this manner of varying a theme. A mighty *crescendo* is based on a phrase of this inverted theme over an organ-point, F sharp, but instead of the arrival of the expected

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climax a theme of somewhat mournful character is given to wood-wind instruments with counterpoint in the strings. The rhythm of this counterpoint is maintained in the final section of the exposition part. An episode for the brass follows. There is soon a calmer mood, and gentle horn and clarinet tones mingle with the voices of the strings.

The free fantasia begins with an inversion of the first theme (clarinet). The rhythm of the characteristic counterpoint just mentioned appears, but a solemn, religious mood is soon established (trombones, *pianissimo*). The second chief theme appears in its inverted form, also the "contrapuntal figure." The mood is now one of doubt and perplexity, but the decisive, inexorable first theme enters, inverted, C minor, in the full orchestra, *fortissimo*, and with canonic imitation.

The beginning of the third, or recapitulation, part of the movement is quietly worked. The first theme appears *piano* (violoncellos and horn); there is an inversion of the theme for violins and flute, and there is canonic imitation for oboe and trumpet. As in the first part, the subsidiary leads to the second chief theme, which is now in E minor and is given to the clarinet. There is an end to the delicate instrumentation. There is a great *crescendo*, which ends in an inversion of the second chief theme, *fortissimo*, for full orchestra. Other *crescendos* follow, one with the second theme to an episode of choral character, others based on the "contrapuntal figure." The great climax comes in the elaborate *coda*, which is built on a long organ-point on the bass E, with the first subsidiary theme and with the first chief theme, which now has its true and heroic character.

II. *Adagio, sehr feierlich und langsam* (in a very solemn and slow manner), C sharp minor, 4-4. This movement is thought by many to be Bruckner's masterpiece and monument. It undoubtedly established his fame when there were few to recognize his irregular genius. The *adagio* was played in cities of Germany in memory of the composer shortly after his death, as at the Philharmonic Concert, Berlin, led by Mr. Nikisch, October 26, 1896.

In this movement, as in the *finale*, Bruckner introduced the Bayreuth tubas, to gain effects of peculiar solemnity and also, no doubt, to pay homage to the master whom he loved and venerated.

The chief melody of the *adagio* is given to the lower strings and tubas and is answered by all the strings.

There is a passage of stormy lamentation, and then consolation comes in a melody for violins (*moderato*, F sharp major, 3-4). This theme is

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developed, chiefly by the strings. Then there is a return to the first and solemn theme, with wood-wind instruments and strings in alternation. There is a great *crescendo* with bold modulations until the entrance, C major, of the chief theme (second violins, supported by horn, oboes, and clarinets), which is soon followed by a variant of the answer to this theme. The answer soon appears in E flat major and in its original form and is maintained for a long time (G major). There is a modulation to A flat major, and the *cantilena* is repeated. After the entrance again of the chief melody and the restoration of the original tonality there is a *crescendo* of great and imposing force. This is over, and the tubas chant the answer to the chief theme and after an interlude for strings the chief theme itself, C sharp major. The horns take up the *cantilena*, and the last chord, C sharp major, dies away in brass instruments to a *pizzicato* of the strings.

III. *Scherzo: sehr schnell* (very fast), A minor, 3-4. This *scherzo* is based chiefly on two themes—the first for trumpet (*piano*), then clarinet, with a figure for strings; the second, a wild and raging one. The *scherzo* ends after a great *crescendo*. Drumbeats lead to the trio, F major, *etwas langsamer* (somewhat slower), with an expressive melody for strings. The theme of this trio is made at first out of an inversion of the *scherzo* theme, but the trio is in all respects in marked contrast to the *scherzo*, which after the trio is repeated.

Finale: bewegt, doch nicht schnell (with movement, but not fast), E major, 2-2. The first theme, given to the violins, has a certain resemblance, as far as intervals are concerned, to the chief theme of the first movement, but it is joyous rather than impressive. Flutes and clarinets enter at times, and horn tones also enter and lead to the second theme, which has the character of a choral, with an accompanying *pizzicato* bass. The tubas are then heard in solemn chords. A new theme of a dreamy nature follows (strings), and then at the beginning of the free fantasia an orchestral storm breaks loose. This dies away, and a theme appears which is derived from the first and main motive, which in turn enters, inverted, and with a *pizzicato* bass. The choral theme is also inverted, but it gives way to the chief motive, which is developed and leads to another tempestuous burst, ended suddenly with a pause for the whole orchestra. The repetition section brings back the themes in inverted order. The second chief theme is heard in C major. After a time there is a *crescendo* built on passages of this motive, which leads to a powerful episode in B major, with a theme in

the bass derived from the chief motive. This motive is given to violins and clarinets, and there are contrapuntal imitations. The choral theme, appearing at the end of the free fantasia, is heard no more. The first chief theme dominates to the end. There is an imposing *coda*.

I am indebted in a measure to the analysis of this symphony by Mr. Johannes Reichert, prepared for the concerts of the Royal Orchestra of Dresden.

SYMPHONY NO. 8, IN C MINOR

- I. *Allegro moderato*
- II. *Scherzo: allegro—andante—allegro moderato*
- III. *Adagio*
- IV. *Finale: Feierlich, nicht schnell*

BRUCKNER'S Eighth is in all respects to be numbered with his greatest. The structure is nobler, the form more clearly recognized than in his other symphonies. There is less perplexing or bore-some detail. The digressions do not cause the main line of musical argument to be forgotten. The interest is more steadily maintained. The instrumentation is richer in color and in contrasts. Above all, the invention shown, both in thematic lines and in wealth of development, is little less than marvelous, for Bruckner was sixty years old when he began work on this symphony.

Much has been said in European cities about the extraordinary length of the work. This length does not seem distressing. Bruckner had a great deal to say, and whereas in other symphonies he sometimes stammers and often falters, as though he were not able to express his thoughts, as though they were so great to him that he hesitated to put them into even musical speech, which comes nearest to the full expression of the inherently inexpressible, in this symphony he is master of his speech; he is convincing, authoritative, eloquent. Furthermore, he is more discriminative in his use of material. In other symphonies he is seen building indifferently with marble and clay. His Eighth symphony is as a

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stately temple, in which mortals forget the paltry cares and tribulations of earth, and gods appear calm and benignant.

There are pages that remind one of the visions seen by John on the isle of Patmos. "And I heard, as it were, the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thunderings."

There are also pages of ravishing beauty, as those of the trio in the *scherzo*, as those devoted to the exposition of the first and second themes of the *adagio*, as those of the second theme in the *finale*. The *scherzo*, with rough humor and its episode of rare melodic beauty finely orchestrated, is of this earth, but the other movements leave the earth behind in a sustained and fearless flight. This is especially true of the first movement and the *adagio*.

In the *finale* there is here and there a drooping of the wings, but the opening measures of this *finale* and the close are towering and exultant.



This symphony, begun in 1885, was completed in 1890. It was performed for the first time in Vienna, December 18, 1892, at a Philharmonic concert led by Hans Richter. Even Hanslick admitted in his bitter review (*Neue Freie Presse*, December 23, 1892) of the symphony that the concert was a triumph for the composer. "How was the new symphony received? Boisterous rejoicing, waving of handkerchiefs from those standing, innumerable recalls, laurel wreaths," etc.

The symphony is dedicated to the composer's "imperial and royal apostolic Majesty Francis Joseph I, Emperor of Austria and apostolic King of Hungary." It is scored for three flutes, three oboes, three clarinets, three bassoons (and double bassoon), eight horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, three harps, and usual strings.

It appears that, when the symphony was first performed, there was an explanatory programme written by some devout disciple. This programme stated that the first theme of the first movement was "the form of the Æschylean Prometheus"; and a portion of this movement was entitled "the greatest loneliness and silence." The *scherzo* was supposed

to typify "The German Michael." "*Der deutsche Michel*" may be translated "the plain, honest, much enduring (but slow) German," and "Michel" in a figurative sense means yokel, boor, clodhopper. Hanslick wrote: "If a critic had spoken this blasphemy, he would probably have been stoned to death by Bruckner's disciples; but the composer himself gave this name, the German Michael, to the *scherzo*, as may be read in black and white in the programme." The published score bears no motto. The programme-maker found in the *scherzo* "the deeds and sufferings of Prometheus reduced in the way of parody to the smallest proportions." And in the *adagio* was disclosed "the all-loving Father of mankind in his measureless wealth of mercy." The *finale* was characterized by him as "heroism in the service of the Divine," and the trumpet calls in the *finale* were explained as "the announcers of eternal salvation, heralds of the idea of divinity." On the other hand, it is said that the beginning of the *finale* was suggested to Bruckner by the meeting of the three emperors!

In the published score there is nothing to give the idea that the music has any programme, any argument. Yet Johannes Reichert in his analysis¹ of the symphony, referring to Josef Schalk's vision of "Prometheus Bound" in the first movement, found something of Prometheus or of Faust in the music.

I. *Allegro moderato*, C minor, 2-2. The first and chief motive is given to violas, violoncellos, and double basses. It is announced *pianissimo*; it is decisively rhythmized, and its rhythm and its upward leap of a sixth are important factors in the development. After a short *crescendo*, the strings are about to return to a *pianissimo* when the theme is proclaimed with the full force of the orchestra.

The first violins have the expressive and questioning second theme. Wood-wind instruments answer the question. The rhythm of the second theme, a rhythm that is characteristically Brucknerian, is used in counterpoint to a new *cantilena* sung by horns and first violins.

There is a modulation to the dominant of the chief tonality. The second theme now assumes an obstinate, arrogant character. Wood-wind instruments conduct over *pianissimo* and sustained chords of tubas, with the use of the first measures of the chief motive, to the second subsidiary section. In spite of the interrupting springs of the

¹*Programme Book* of the Symphony Concert of the Royal Orchestra of Dresden, December 13, 1907.

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seventh there is a return to a quiet mood. Then comes a chromatic and mighty *crescendo* for full orchestra, which reaches a climax with trumpet fanfares. The chief motive returns and is given out thrice *pianissimo*. The first horn has the chief motive in augmentation, and there is a double echo of it: from first oboe; from tenor tuba.

The "working-out" section begins with the indication "very quietly." Oboes and tubas introduce constituent parts of the chief motive in augmentation; then the motive itself appears in inversion and as in a *stretto*. This form of elaboration is long continued. And now the second theme appears inverted, and gives with its compelling rhythm the impetus to a great *crescendo* which reaches its climax with the encounter of the two themes *fortississimo*. This shock occurs three times without a decisive result. The orchestra seems to lose its force. There are wandering fragments of the two motives, while the trumpet keeps up monotonously the rhythm of the chief theme. A fragment of the first theme leads to the repetition section.

The repetition is at first free, whereas as a rule in Bruckner's symphonies it is literal. The first theme, now a lamentation, is given to the first oboe. The clarinet answers in another tonality. After bold modulations the second theme is repeated. The prevailing mood of unrest ends with a long held *fermata*. The second subsidiary section is repeated quietly, and, as in the first chief section of the movement, it is used in a *crescendo*; but here the climax is built on a *coda* motive of a bitterly complaining character, while horns and trumpets repeat incessantly the chief theme. Grief itself soon loses its voice. The violins sigh the chief motive thrice *pianissimo*. Only the last portion of the theme is then heard, and it dies away in the violas.

II. *Scherzo, Allegro moderato*, C minor, 3-4. The chief theme (violas and violoncellos) has a rough humor, while violins have a contrasting figure of a whispering and mysterious nature. This figure brings in a great *crescendo* in which the theme is blown by horns, later by trumpets, and at last by the bass tuba. At the end of the section a rhythm appears (E flat major, bassoons, drums, basses) that is slightly reminiscent of a rhythm in Beethoven's Symphony No. 8. The whispering figure is inverted. The first section is repeated.

The trio begins *langsam* ("slow"), 2-4, softly and delicately (first violins). The horn enters. There are pleasant harmonies in E major. "The whole episode breathes smiling happiness."

The harp is used here and in the *adagio*, the only instances of the

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use of this instrument in a symphony by Bruckner. A second subject brings the return to A flat major. The beginning of the trio is repeated with changes in tonality, and the whole first part of the *scherzo* is repeated with an ending in C major.

III. The *adagio* is said to be probably the longest symphonic *adagio* movement in existence, and there are some that put it at the head of all *adagios* by reason of its solemnity, nobility, and elevated thought. It begins, "solemn, slow, but not dragging," D flat major, 4-4. The first violins sing (on the G string) a long and intimate song to the accompaniment of the second violins and lower strings. "This theme contains three moments of mood. For the first four measures the violins complain softly; then sighing clarinets and bassoons enter in gasps; the four last measures are only an extension to strengthen the mood." A strange organ-point puts an end to the mood of doubt and brings in triumphant certainty. The violins, playing with greater breadth, lead to a calm close in F. There is a repetition of what has gone before, with the exception of a few measures of the chief theme.

The second theme is sung by the violoncellos, and they lead to the serenely quiet song of the tubas. Some measures based on fragments of the second theme bring in the "working-out" section. The chief theme appears. Portions of the long *cantilena* are combined, and there is fresh and melodic counterpoint. There is at the same time a *crescendo*. After the climax the second theme becomes prominent, with interruptions by the tubas.

The first theme appears with lively figuration at the beginning of the second section of development. A portion of this theme is used in augmentation. "Then appears suddenly and in a decided manner the rhythm for horns of the 'Siegfried' motive in *The Ring*." The accompaniment for strings grows livelier; the chief theme is more and more impressive in the brass. The second theme enters, and there are tranquillizing episodes, but there is no checking the course of the *crescendo* or the acceleration in pace. "*À tempo* (though in a lively movement)." The third section of the chief theme is now in powerful augmentation. There is a return to the prevailing tempo. The mood is milder. The violins "intimately and softly" remember once more the second theme. The *coda* brings in a peaceful close. In the third and fourth measures before the end the tubas indicate *pianissimo* the chief rhythm of the *finale* that follows.

IV. *Finale*, C minor, "solemnly, not fast," 2-2. The heavily rhythmmed

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chief theme contains three important motives. It first appears in F sharp, as the enharmonically changed subdominant of the preceding tonality, D flat major (or as the dominant of the dominant of C minor). Joyful fanfares sound in D flat. The whole is repeated, and there is a modulation from A flat to E flat. Then appears sonorously the conclusion of the whole theme in the prevailing tonality, C minor. Out of the counterpoint arises a lamenting strain for oboes.

There is a pause. The melodious and religious second theme is sung in slower tempo. The accompanying voices for horn and violas might well be reckoned as thematic. The third theme, wood-wind and strings, is practically a double theme, and the lower voice has much importance later. The concluding section of this theme is developed in choral fashion, and it is then combined with the lower voice. After a pause comes the working-out section. As the introduction indicated, it gives the impression of a mighty struggle. A blend of the two just preceding themes leads to a new melody for violins. There is a powerful *crescendo* for full orchestra. The rhythm of the chief theme of the first movement is heard. The first measures of the *finale* are now played softly by the horns, then by the flutes. Preceding themes are again combined. The repetition section opens powerfully. The decisive rhythm of the chief theme spurs the full orchestra. The *coda* begins quietly, but it soon becomes intense. In the triumphant ending in C major, chief themes of the four movements are heard exulting.

I am indebted in a measure for the preceding sketch of the contents of this symphony to the analysis by Werner Wolff, published in the programme book of the Philharmonic Orchestra, Berlin, October 29, 1906; and to the analysis of Johannes Reichert which has already been mentioned. They that wish to study the symphony may consult with profit the analysis by Willibald Kähler (*Musikführer* No. 262). These analysts are by no means unanimous in their designation of the chief themes. I have followed chiefly in the footsteps of Mr. Wolff.

It may help to a better understanding of the music of Bruckner if light be thrown on the personal nature and prejudices not only of the composer but of his contemporaneous partisans and foes. This simple man, who had known the cruelest poverty and distress, and in Vienna lived the life of an ascetic, made enemies by the very writing of music.

There appeared in Vienna in 1901 a little pamphlet entitled *Meine*

Erinnerung an Anton Bruckner. The writer was Carl Hruby, a pupil of Bruckner. The pamphlet is violent, malignant. In its rage there is at times the ridiculous fury of an excited child. There are pages that provoke laughter and then pity; yet there is much of interest about the composer himself, who now, away from strife and contention, is still unfortunate in his friends. We shall pass over Hruby's ideas on music and the universe, nor are we inclined to dispute his proposition (p. 7) that Shakespeare, Goethe, Beethoven, Wagner, were truer heroes and supporters of civilization than Alexander, Cæsar, Napoleon, who, nevertheless, were, like Hannibal, very pretty fellows in those days. When Hruby begins to talk about Bruckner and his ways, then it is time to prick up ears.

As a teacher, Bruckner was amiable, patient, kind, but easily vexed by frolicsome pupils who did not know his sensitive nature. He gave each pupil a nickname, and his favorite phrase of contentment and disapproval was "*Viechkerl!*"—"You stupid beast!" There was a young fellow whose name began "Sachsen"; but Bruckner could never remember the rest of it, so he would go through the list of German princes, "Sachsen"—"Sachsen"—"Sachsen-Coburg-Gotha, Sachsen"—and at last the name would come. Another pupil, afterwards a harp virtuoso, was known to his teacher only as "Old Harp." Bruckner had a rough, at the same time, sly, peasant humor. One of his pupils came into the class with bleached and jaded face. Bruckner asked what ailed him. The answer was: "I was at the Turnverein till two o'clock." "Yes," said Bruckner, "oh, yes, I know the Turnverein that lasts till 2 A.M." The pupil on whom he built fond hope was Franz Nott, who died young and in the madhouse. When Bruckner was disturbed in his work, he was incredibly and gloriously rude.

Bruckner was furious against all writers who discovered "programmes" in his music. He was warmly attached to the ill-fated Hugo Wolf, and was never weary of praising the declamation in his songs: "The fellow does nothing all day but compose, while I must tire myself out by giving lessons," for at sixty years Bruckner was teaching for three gulden a lesson. Beethoven was his idol, and after a performance of one of the greater symphonies he was as one insane. After a performance of the *Eroica*, he said to Hruby—would that it were possible to reproduce Bruckner's dialect—"I think that if Beethoven were alive, and I should go to him with my Seventh symphony and say, 'Here, Mr. Van Beethoven, this is not so bad, this Seventh, as certain gentle-

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men would make out' . . . I think he would take me by the hand and say, 'My dear Bruckner, never mind, I had no better luck; and the same men who hold me up against you even now do not understand my last quartets, although they act as if they understood them.' Then I'd say to him, 'Excuse me, Mr. Van Beethoven, that I have gone beyond you in freedom of form, but I think a true artist should make his own forms for his own works, and stick by them.' " He once said of Hanslick, "I guess Hanslick understands as little about Brahms as about Wagner, me, and others. And the Doctor Hanslick knows as much about counterpoint as a chimney sweep about astronomy."

Hanslick was to Bruckner as a pursuing demon. (We are giving Hruby's statement, and Hanslick surely showed a strange perseverance and an unaccountable ferocity in criticism that was abuse.) Hruby likens this critic to the *Phylloxera vastatrix* in the vineyard. He really believes that Hanslick sat up at night to plot Bruckner's destruction. He affirms that Hanslick tried to undermine him in the Conservatory and the Imperial Chapel, that he tried to influence conductors against the performance of his works. And he goes so far as to say that Hans Richter, thus influenced, had never performed a symphony by Bruckner in England. As a matter of fact, Richter produced Bruckner's Seventh in London, May 23, 1887. There is a story that when the Emperor Franz Josef asked Bruckner if he could honor him in any way, he asked if the Emperor would not stop Hanslick abusing him in print.

He was never mean or hostile toward Brahms, as some would have had him. He once said that Brahms was not an enemy of Wagner, as the Brahmsites insisted; that down in his heart he had a warm admiration for Wagner, as was shown by the praise he had bestowed on *Die Meistersinger*.

Just before his death Bruckner's thoughts were on his Ninth symphony: "I undertook a stiff task," he said. "I should not have done it at my age and in my weak condition. If I never finish it, then my '*Te Deum*' may be used as a *finale*. I have nearly finished three movements. This work belongs to my Lord God."

Although he had the religion of a child, he had read the famous book of David Strauss, and he could talk about it reasonably. Someone asked him about the future life and prayer. "I'll tell you," he replied. "If the story is true, so much the better for me. If it is not true, praying cannot hurt me."